

CANADIAN Film Weekly

VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 22, No. 39

Incorporating the CANADIAN MOVING PICTURE DIGEST (Founded 1915)

Toronto, October 9, 1957

PRESENT VIEW: PICTURES A-PLenty

SMPTE Regional Meeting In Mtl.

The second Regional meeting of the recently formed Canadian Section of the Society of Motion Picture and Television Engineers, this one of the Montreal group, drew some 50 members, including several guests from Toronto. The first Regional meeting in the Canadian

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NFB, CBC Plan Royal Coverage

The National Film Board will use ten cameramen, six assistant-cameramen, and seven electricians for the job of filming the opening of Parliament by the Queen. The completed film will be entitled *The Sceptre and The Mace* and will show Her Majesty's role as Queen

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Fire Damage Totalled \$410,777 In 1956

Fire damage to 31 Canadian theatres in 1956 totalled \$410,777, it was revealed by Dominion Fire Commissioner C. A. Thomson of the Department of Public Works. The figure was more than double that of the previous year's \$201,302 for 25 fires, since it included several heavy losses. It is proportionately even larger than double, for the number of theatres in operation during 1956 was smaller than 1955.

The theatre figure was part of the total damage of \$5,674,618 for 925 fires in institutional and assembly buildings — smaller figures than 1955's \$6,640,949 for 914. So that the theatre figure was up while the total for its category

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MGM's 'Too Big For Texas'

Shirley MacLaine will star with Glenn Ford and Leslie Nielsen in MGM's *Too Big For Texas*, formerly titled *The Sheepman*.

UNITED KINGDOM AND HOLLYWOOD STUDIOS HAVE BIGGER SCHEDULES

In contrast with all the talk of the emergence of "theatre in the home" through toll TV, the current production drive of the Hollywood studios is an assurance that the motion picture theatre as it stands right now is a permanent institution. Increased yearly programs are the order of the day in Hollywood. And there is no question that the overall quality of each program, as prepared for, is unprecedented in film history.

Louis Applebaum Directs Stratford Film Festival

Director of the Stratford Film Festival for 1958 will be Louis Applebaum, Canada's best known composer of music for motion pictures and formerly director of the Stratford Music Festival. The associate director is John Hayes, who ran the Film Festival last year because of the illness of Leonid Kipnis.

One of Applebaum's early Hollywood scores, for *The Story of G.I. Joe*, was given an Academy Award nomination. Films scored by him in the documentary field have won many prizes, among them the Flaherty Award for the outstanding documentary of the year, *And Now Miguel*, produced by the U.S. State Department. He has composed hundreds of scores and is music consultant to the National Film Board, for which he just scored a feature, *Canadian Profile*.

Applebaum wrote scores for a number of the productions of the Stratford Shakespearean Festival, as well as for the ballet, *Barbara Allen*.

There will be a distinct Canadian flavor at the 1958 Film Festival.

Twentieth Century-Fox, after announcing recently that it would offer 37 features for release in 1958, among which are *A Farewell to Arms* and *Peyton Place*, added another, *Cattle Empire*. Allied Artists offers another example of expanded productivity, for its goal of 36 features in the next 12 months is a five-year record and in its program are features of

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TRO Marks 21st Pinewood Anni

Canada was the first step in the establishment of an overseas organization aimed at getting British films "a fair share of the playing time on the world's screens," Lord Rank said last week in London at the 21st anniversary celebration of Pinewood Studios. It was in ap-

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New BC Theatre

Webb and Miller's 500-seat Lux Theatre in Fort St. John, British Columbia was opened recently with appropriate ceremonies. It is the second in the community, Brooke, Herron & Pomeroy having opened their 396-seat Fort during the summer of 1956.



Odeon District Managers Convention in Toronto

Frank H. Fisher, vice-president in charge of theatre operations for The Odeon Theatres (Canada) Limited, convened a meeting of District managers at the Westbury Hotel, Toronto, recently.

In this photo, left to right, are Steve McManus, Ontario; E. G. Forsyth, assistant general manager; Gerry Sutherland, British Columbia; C. R. B. Salmon, executive vice-president; Fisher; Lee April, Maritimes; and Art Bahen, manager of the Eastern Canada Division.

Odeon, the theatre section of the J. Arthur Rank Organization of Canada, "continued to show improved results compared with 1955-56," Lord Rank stated in the annual report of The Rank Organization.

MARITIME EXHIBITS TO MEET IN SAINT JOHN, NB OCT. 16

The annual meeting of the Maritime Motion Picture Exhibitors Association, President A. J. Mason of Springhill, NS announces, will be held at the Admiral Beatty Hotel, Saint John, NB on the afternoon of Wednesday, October 16. The Maritime Division of the Canadian Picture Pioneers, with Leslie A. Sprague of

Rothsay, NB in the chair, will meet either on the evening before or Wednesday morning. The convention will close with a dinner, at which government representatives and exchange managers will be the guests. A guest speaker is being sought. The gathering will hear the Industry Council meeting report.

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gripping drama of the war
between machines and the
men who made them!



ROBBY,
THE ROBOT
is in
action
again!

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The Invisible Boy

In a market where goose pimples spell money at the box-office, this picture will raise a bumper crop! Here is the world's imagination run riot with headline-hot guided missiles, the satellite space station, a stratosphere kite that carries human cargo and other amazing sights. Your screen will thunder as The Invisible Boy sets off the war between the world and incredible electronic inventions that defy human control!

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Directed by Herman Hoffman • Produced by Nicholas Nayfack



Incorporating the
Canadian Moving Picture Digest
(Founded 1915)
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SMPTÉ MEETING

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Section took place in Toronto in June. Scene of the meeting was the National Film Board building. Speakers of the evening were Guy Glover, one of the NFB's executive producers, and Rodger Ross of Toronto, technical supervisor of film operations for the Canadian Broadcasting Corporation. Chairman was Norman Olding, SMPTÉ program director for the Montreal region.

Ross' paper, Films and Television, revealed that the use of film for TV programs, as distinct from non-TV motion pictures, had grown astoundingly in this country. The CBC last year used approximately 40,000,000 feet of release stock, most of it for kinescope recordings. Technical problems encountered by both the television broadcaster and the film producer were reviewed by him.

Glover, speaking ahead of Ross, covered motion picture production, emphasizing that phase of it bearing on the work of an executive producer. He stressed the interdependence of motion picture workers. Roger Beaudry of Toronto, chairman of the Canadian Section, said a few words.

Among those from Toronto who took in the Montreal meeting were R. E. Ringler, secretary-treasurer of the Canadian Section, and Spence Caldwell, head of the varied motion picture interests that bear his name. Olding and Ringler are on the Canada Section board of management, along with R. Payne, L. Wire, D. Spring and I. Lomas.

The next meeting of the Canadian Section will take place in Toronto.

Mary La Roche Cast In H-H-L Picture

Mary La Roche, New York musical comedy star, has been signed for the only feminine role in Run Silent, Run Deep, Hecht, Hill and Lancaster production now rolling for United Artists release. Also signed for an important part was Nick Cravat, former circus partner of Burt Lancaster.

Harold Hecht is producing Run Silent, Run Deep and Robert Wise is directing from a screenplay by John Gay. Clark Gable and Burt Lancaster star in the film.

Pictures A-Plenty

(Continued from Page 1)

the same magnitude as Friendly Persuasion and Love in the Afternoon. Paramount, too, is pushing its production, with its distribution organization offering two "Golden 8" groups, both of which will contain features with tremendous boxoffice impact. Rank Film Distributors in Canada now has a steady flow of product and Lord Rank's annual report emphasized the intention to keep production strong.

The 20th-Fox program, with 24 features produced by Buddy Adler, also holds three Darryl F. Zanuck productions, four Jerry Wald Productions, two David O. Selznick productions and four Samuel G. Engel productions. Thirty-five of these attractions will be photographed in CinemaScope, one in Dimensional CinemaScope 55 and one in Todd-AO.

In the 1958 20th-Fox program are The Diary of Anne Frank, Mud on the Stars, The Small Woman, The Young Lions, Our Love, Fraulein, Bachelor's Baby, Townsend Harris, The Bravados, The Hell-Bent Kid, Ten North Frederick, These Thousand Hills, The Wandering Jew, The Day of the Outlaw, The Hunters, Rally Round the Flag, Boys!, A Certain Smile, Blood and Sand, Holiday for Lovers, Oh, Promised Land!, The Remarkable Mr. Penny-packer, Can-Can, Colors of the Day, South Pacific in Todd-AO, Deluxe Tour, Compulsion, The Roots of Heaven, The Long Hot Summer, Jean Harlow, The Big War, The Sound and the Fury, Tender Is the Night, Mary Magdalene, The Captive, The Freebooter, Glory Pass and Gemma Two Five.

Early next year Leo McCarey,

whose An Affair to Remember is one of Fox' big current grossers, will start Marco Polo as one of three features for the company.

In addition to the studio program Regal Films will turn out between 25 and 30 features on more modest budgets for 20th-Fox release, so that between 65 and 70 features may make up the 1958 program.

Among Allied Artists' pictures are The Hunchback of Notre Dame, starring Gina Lollobrigida and Anthony Quinn.

Paramount sales policy and promotion will centre on Short Cut to Hell, Stowaway Girl, Mister Rock and Roll, The Joker Is Wild, The Devil's Hairpin, Hear Me Good and The Tin Star. Emphasis will continue on The Ten Commandments and two Martin and Lewis reissues, Sailor Beware and Jumping Jacks, will be included in this month's offerings.

Republic Pictures has just set up a distribution program for 50 features and these will reach Canadian exhibitors through The Rank Organization of Canada.

American Broadcasting-Paramount Theatres is finishing five modest-priced features and will produce 15 in 1958.

Among the films from Pinewood, the Rank studio, are Up in the World, Robbery Under Arms, Across the Bridge, Campbell's Kingdom, Dangerous Exile, The One That Got Away, Seven Thunders, Windom's Way, The Gypsy and the Gentleman, Just My Luck, The Naked Truth, Miracle in Soho.

The product picture is healthy from the points of quantity, quality and attitude of the studios toward durability of theatres as places of entertainment.



NOW is a good time for the exhibitor to make a careful appraisal of his admission price structure. With the continuing increase in overhead, along with the general decline



in the average number of weekly admissions sold, the problem is not a simple one. The general economy is softer now than it has been for some time

and this trend is likely to continue for a while. Unemployment is higher than it has been in recent years. In the face of this, it may seem contradictory to suggest that there are theatres which should raise their admission prices, yet there are some which undoubtedly must have a higher tariff in order to exist. They may be advised to make such a move at this time. Later this year it may be more difficult.

Experience in recent years has shown that admission price slashes have had little effect in hyping attendance and have usually resulted in decreased grosses. Conversely, however, theatre owners have always had a fixed opinion that each raise in admission price tends to reduce the actual number of tickets sold. While admitting that there is ground for acceptance of this theory, one must, nevertheless, view it in the light of present conditions. This is a time when the average wage continues to increase. It is also a time when the public, for the most part, is only attending theatres to see such films as it specifically selects. We no longer have the responsibility of providing time-waster entertainment. Accordingly, with understandable exceptions, we cannot hope to base our economy on a high per-seat usage per week. Rather we must gear to a lower per-seat occupancy.

In some larger centres the closing of obsolete and uneconomic theatres has, to some extent, been helpful to those remaining in operation. In many smaller situations, particularly small towns with but one theatre, there is today a problem of survival. Present-day competitive conditions have resulted in reducing the number of seats required to service a given area, so that the theatre owner must anticipate the smaller per-seat occupancy mentioned earlier. On this basis, he must try for a higher admission price

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Interesting Series At AGE Film Society

AGE Film Society of Toronto, organized and conducted by Elwood Glover, Gerald Pratley and Aldo Maggiorotti, starts its season of nine Sunday evenings at the Hyland Theatre on October 13 with Grand Hotel. Films running through to March 30 are Hunchback of Notre Dame, Tale of Two Cities, Classic Comedy Night, Maytime, Son of the Sheik, Taming of the Shrew, What Price Glory and Morocco. Ruby Ramsay Rouse will again be at the piano.

Membership is obtainable through any of the three persons mentioned at \$6 each.

MGM's 'Bay the Moon'

Jose Ferrer will star in MGM's Bay the Moon.

UA's '10 Days To Tulara'

Grace Raynor, Broadway actress, has been signed to star opposite Sterling Hayden in George Sherman's UA film, 10 Days to Tulara.

20 Canada Situations For 'HND' Saturation

Canada's first large-scale saturation booking goes into effect with Allied Artists' The Hunchback of Notre Dame, starring Gina Lollobrigida and Anthony Quinn in CinemaScope and Technicolor. It will open in 18 Quebec situations and the Ontario border towns of Cornwall and Ottawa on October 11, Jack Bernstein, Canadian general sales manager, states.

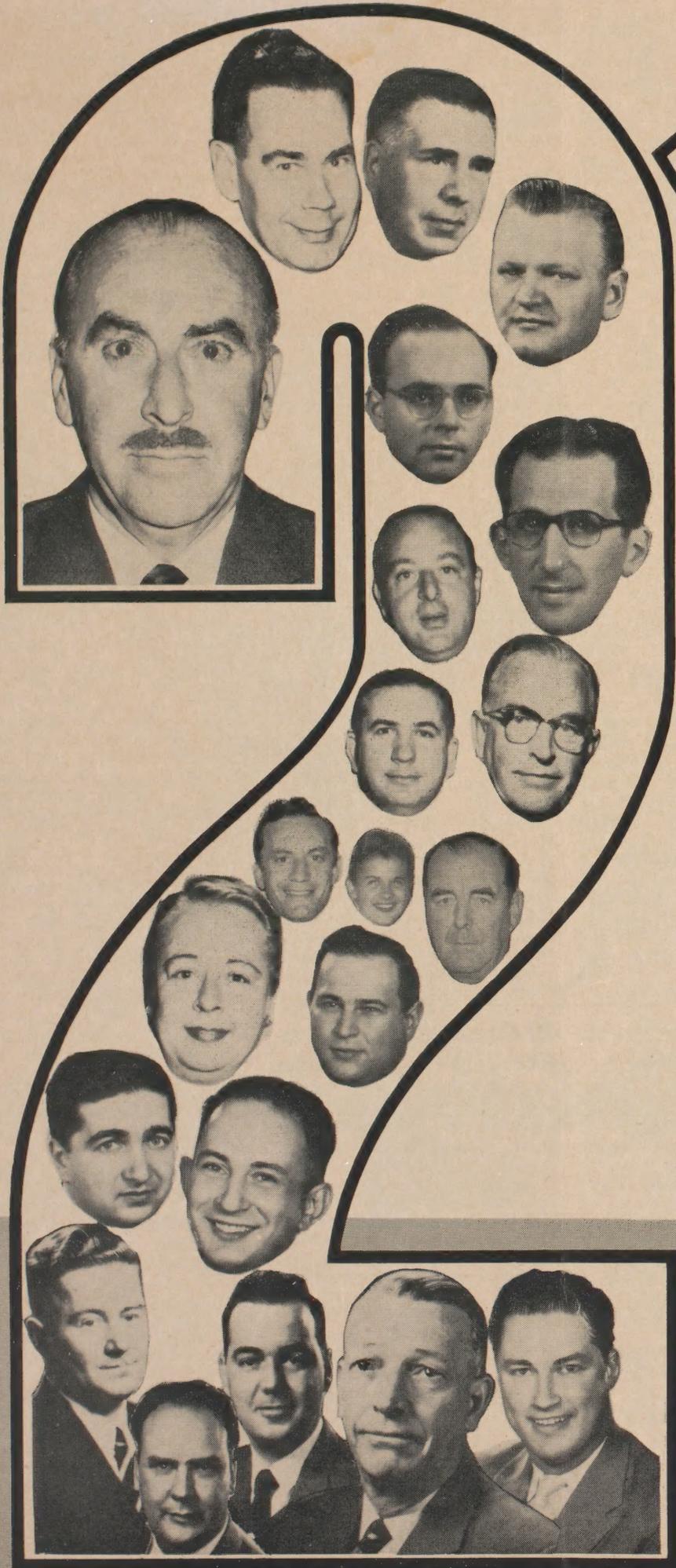
MGM's 'End Of The World'

Harry Belafonte will star in End of the World, to be produced for MGM by Sol C. Siegel and Belafonte's own company, Harbel Productions.

'From Among The Dead'

Barbara Bel Geddes has been signed by Paramount to star with James Stewart and Kim Novak in Alfred Hitchcock's From Among the Dead, now shooting on location in San Francisco.

PINEWOOD CELEBRATES



FEATURES FROM PINEWOOD

To boost your business during this year and next.

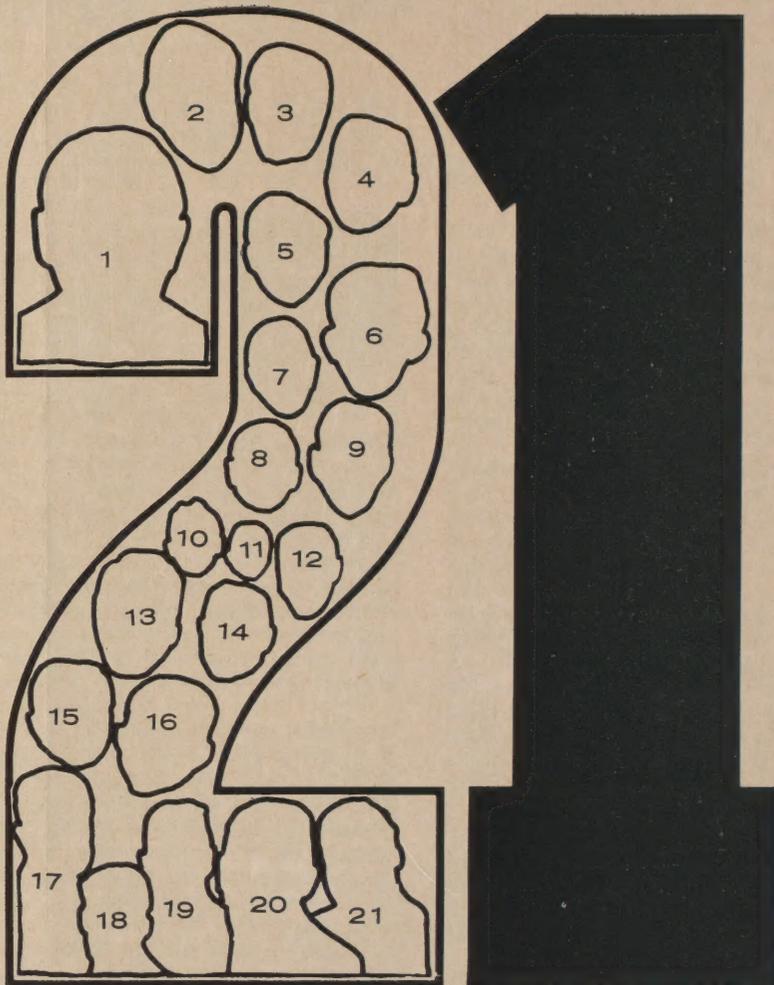
- HELL DRIVERS
- MIRACLE IN SOHO
- ACROSS THE BRIDGE
- SEVEN THUNDERS
- CAMPBELL'S KINGDOM
- DANGER! GIRLS AT PLAY
- THE ONE THAT GOT AWAY
- DANGEROUS EXILE
- THE NAKED TRUTH
- ROBBERY UNDER ARMS
- JUST MY LUCK
- WINDOW'S WAY
- THE GIPSY AND THE GENTLEMAN
- VIOLENT PLAYGROUND
- THE TALE OF TWO CITIES
- CARVE HER NAME WITH PRIDE
- INNOCENT SINNERS
- ROONEY
- A NIGHT TO REMEMBER

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19. Maurice Scully — Saint John, N.B.
20. Reg Doddridge — Calgary Manager
21. Stewart McQuay — Winnipeg Manager



PINEWOOD is one of the busiest studios in the world today, and the largest in Europe. It comprises five feature film stages and two additional stages for subsidiary work. There is also a testing stage, a special effects stage and a special processing projection tunnel 262 feet long. There are 16 cutting rooms, 98 film vaults and 5 viewing theatres. PINEWOOD stands in 92 acres, of which the studios require 20 acres, and employs more than 1500 people.

News Clips

Chief Justice McRuer postponed a ruling on whether the CBC, as a Crown agency, was exempt from prosecution in Ontario for violation of the Lord's Day Act, as it contends through its counsel, W. B. Williston. It was appealing a ruling by the Chief Justice that it must stand trial with Station CKEY and the Toronto newspapers . . . MGM's Les Girls will be the Command Performance in London next month for the UK industry's benevolent fund . . . The George Eastman House will give a luncheon in honor of its 1926-30 winners on October 26. They'll receive their George Awards at the Eastman Theatre, Rochester, in the evening.

Cinerama makes its Toronto debut at the University on October 24 with a premiere for the United Appeal . . . 20th Century-Fox will contribute part of the profits of a film to be made by Buddy Adler to the non-profit project, the Pacific Arts Museum of Beverly Hills. The sum hoped for is \$1,000,000 . . . A Detroit theatre is offering an All-Day Preview, doubling the coming picture with the one due to close on the last day . . . Hollywood film writers are asking separate compensation for pay TV.

Earl Clark, who made many films as head of the Nova Scotia Tourist Bureau, is now director of Editorial-Public Relations for the Southern Printing Company, Toronto . . . San Francisco theatre and TV people, once at odds, are both opposed to toll TV . . . The Bartlesville toll TV experiment shows 472 subscribers of a hoped-for 2,000 by 1958, which would be 40 per cent of the number of local sets—and the break-even point.

Caldwell's Queensway Studios is having a cement floor installed in the place of the present wooden one . . . Several awards will be made by the Society of Motion Picture and Television Engineers at its forthcoming 82nd convention in Philadelphia. Charles P. Ginsberg will get the David Sarnoff Gold Medal for videotape development and Earl M. Lowry and J. Gordon Davis, both of Eastman Kodak, will get the Journal Award for 1956's outstanding paper.

Rank Film Distributors of Canada Limited will distribute *The Great Essential*, produced in Eastmancolor by the Canadian Petrofina Company, which tells the story of oil in a light manner. W. J. Singleton, Montreal film counsellor, packaged the deal . . . J. D. McCulloch, former operator of the Iroquois, Petrolia, Ontario, is now manager of the Princess, Niagara Falls. He and Mrs. McCulloch were presented with a silver tray.



FATHER CHERRIER, the Variety Club chaplain, looked fine at the recent meeting. Just got over a heart session in the hospital . . . Eighty per cent of Toronto's public transit biz is from new Canadians, a trolley conductor told me. Because of them the usual summer drop was almost eliminated . . .



Abbott and Costello Meet the Invisible Man was an example of doubling marquee values in one picture. How about these: *Frankenstein Rides West*, *The Dracula Rock 'n Roll* and *Ma and Pa Monster* . . . I remember seeing Julius, the *Li'l Abner* donkey outside the theatre just before curtain. "I'll bet they make sure he's empty before going on," one spectator said. "How can they?" answered his companion. "You can lead a horse to drink but you can't make him water" . . . *John Barleycorn* continues to grow as a patron of the arts. Calvert's backs the Drama Festival, Dow's bought Gelinax and his group a theatre and Molson's just acquired the Montreal Forum, which offers sporting and theatrical attractions . . . It's said that George Bernard Shaw's rancor against the USA began when *The Chocolate Soldier*, which is the musical version of his comedy, *Arms and the Man*, made far more money than the play. He had sold the rights to an American. That whirring sound you hear must be GBS, considering what *My Fair Lady*, based on his *Pygmalion*, is earning for its owners.

PROBABLY the most charming restaurant atmosphere in the city is to be found at The Sevenoaks, which Mr. and Mrs. Jack Herman created on the premises of what used to be the Sidewalk Cafe on College Street. The Hermans, both accomplished ceramists, have given this place the benefit of their knowledge of art and love of beauty and it's bound to be one of the most popular priced eating places in Toronto. Some of you may remember Jackie Herman, since he worked in the industry for a little while . . . *The Toronto Film Society*, exhibiting Sunday at the Hyland, opened its season with 1,200 members . . . *Saw Petrafinax's* 13-minute short, *The Great Essential*, which the Rank organization is playing and distributing theatrically. Made by ASN, it's color-keen, pleasant and moves in a straight line to tell its story of oil from discovery to use . . . *James Card*, Eastman House curator of films, will talk about the George Award, film societies and archives on *Tabloid* October 10 . . . *Mike Wallace*, interviewing Frank Lloyd Wright, flew with force again and again into an invisible wall of dignity, poise and reason and rebounded each time spluttering and fluttering.

IN LIBERTY Bob Walker gives the NFB quite a going over under this heading: *How Canada's National Film Board squanders your tax money*. I think the time has come for a sharp reassessment of the NFB and the Canadian Broadcasting Corporation. Both were created to present and interpret Canada to Canadians in different mediums. Today both have developed a common ground, television, that is probably larger than what remains that is unique to each. I think the answer to both problems may lie in the fact that Canada, without reason, remains in the horse-and-buggy age of TV and film economics. Some years ago Hollywood, after avidly practising separation, surrendered to the inevitable and linked television and motion picture production. The great production and distribution companies placed their TV and theatre operations under a single economy as the most logical practice. The CBC and NFB, though owned singly, have separate studios, separate rosters of producers and separate export departments. It's time a Hollywood economist was brought in to advise Ottawa how both the CBC and the NFB can be pooled, thus relieving the financial problems involved in maintaining them. This may lead to greater use of Canada's private producers and more leeway for private TV stations. The CBC and the NFB were created to provide services not obtainable at the time. Those services are certainly obtainable today in considerable measure and both organizations should be shrunk proportionately.

FIRE DAMAGE

(Continued from Page 1)

was down. Canada's total property loss by fire in 1956 was \$106,772,153 as against \$102,767,776, with there having been 80,746 fires last year and 76,096 the year before.

Greatest source of fires by far was smokers' carelessness, with 30,974 blazes resulting in \$5,150,175 in losses being attributed to this cause. Next came fires from heating equipment such as stoves, furnaces, etc., and then those caused by electrical wiring and appliances.

As in the past two decades no loss of life was reported in any of the theatre fires in 1956 and so far in 1957 this record has been maintained. In fact, in this whole period since before World War II no patron has even been injured, the only casualties on several occasions being among firefighters attempting to put out the theatre blazes.

An earlier survey by the Canadian Film Weekly found that ten theatres were destroyed or seriously damaged by fire last year. Four of these occurred in Quebec, two in British Columbia and one each in Saskatchewan, Manitoba, Nova Scotia and New Brunswick.

The four in Quebec were O. E. Fontaine's 523-seat Empire in La-Tuque, which has since been rebuilt and reopened at a cost of \$100,000 by Dr. A. Thibault; E. Montcalm's 280-seat Theatre Moderne in St. Julienne; John Dydzak's 400-seat Palace in Val d'Or, in which the loss was \$135,000; and E. A. Fassio's 400-seat Venice in Iberville.

The two theatres destroyed in British Columbia were Famous Players' 1,112-seat Strand in Trail and Harold and Garnet Locke's 447-seat Academy in Maillardville, in which the loss was estimated at \$125,000.

Also gutted were the Board of Trade's 150-seat Frontier in Frontier, Saskatchewan; J. Ferley's 220-seat Hi-Way in Winnipeg Beach, Manitoba; Arthur Mitchell's 250-seat Mayfair in Port Elgin, New Brunswick; and SFA Limited's 618-seat Capitol in Bridgewater, Nova Scotia.

Cast in MGM's 'Mock Trial'

Dean Jones will star in MGM's *Mock Trial*.

'Another Time, Another Place'

Barry Sullivan has been added to the cast of Paramount's *Another Time, Another Place*, which is now before the cameras.

OUR BUSINESS

(Continued from Page 3)

if he hopes to survive. Such exhibitor may hesitate because of the feeling that in raising his admission price he may alienate such regular patronage as he now enjoys. It is quite possible, however, that he has no other choice.

ROYAL COVERAGE

(Continued from Page 1)

of Canada and head of the Commonwealth of Nations.

The Canadian Broadcasting Corporation, which this week held a network closed-circuit TV press conference about the Royal Visit, will use 25 TV cameras and seven mobile units with a producer in each, to cover the Queen in Ottawa. It will also have 27 radio pickups on the 13-mile route from the airport. The Ottawa visit will last from October 12-16, during which she will broadcast to the nation on Sunday, October 13 and open Parliament the next day. During the North American visit—October 12 to 21—Canadian and American radio and TV networks will exchange programs.

According to an announcement by Director of Production Grant McLean, the NFB film will be photographed in wide-screen Eastman color and will go to theatres in Canada and overseas in late October. Because cameramen will be restricted in their movements inside the Parliament buildings during the opening ceremonies, six crews will be stationed at strategic points for interior shots. The NFB crews will provide the lighting which will be used by CBC-TV and others since color photography requires a higher degree of light than would be needed by TV cameras alone.

The script for the film is being written by Ian MacNeill and John Howe will direct. Some of the scenes relating to historical and constitutional documents will be photographed before Her Majesty arrives in Canada. The estimated running time wasn't given.

The NFB is also preparing to make a feature film of Her Majesty's tour of Canada and the United States. Its film of the last tour did big business in American and Canadian theatres. It was distributed in the USA by United Artists.

Three Start At U-I

Shooting has started on three films at Universal-International, bringing to seven the number now in work. The three are *For Love or Money*, *Twilight for the Gods* and *Death Rides the Trail*. Empire-Universal Films distributes U-I product in Canada.

Warners Schedules 'The Big Red 1'

Warner Bros. has signed Samuel Fuller to produce, direct and write *The Big Red 1*, epic film story of the First U.S. Infantry Division's exploits in World War II.

Scheduled to be one of the biggest war films ever made, *The Big Red 1*—nickname of the First Division—will be produced with the full co-operation of the U.S. Army, Navy and Air Force. The story involves seven countries, and seven campaigns.

SMPTE LAB GROUP ELECTS PAYNE, BACH

Ray Payne of the National Film Board, Montreal, and B. J. Bach, Jr., of Cinesound Limited, Toronto, were elected vice-chairman and secretary respectively at the recent meeting of the Canadian Motion Picture Laboratory Practices Standardization Subcommittee of the Canadian Section of the Society of Motion Picture and Television Engineers. Chairman, elected at the first meeting in June, is Rodger J. Ross of the Canadian Broadcasting Corporation.

At the recent meeting, held in Toronto, the chairman made an organization report, terms of reference were fixed and Sensitometer Calibration and Standardization were discussed. A progress report was prepared for presentation at the Laboratory Practices Committee meeting during the SMPTE convention in Philadelphia this week by the LPC chairman, Vaughan Shaner.

Organization of the committee was completed with representation from laboratories, film manufacturers, the National Film Board, the Canadian Broadcasting Corporation, the National Research Council, motion picture exhibitors, the Association of Motion Picture Producers and Laboratories of Canada, the Association of Canadian Advertisers and the Canadian Association of Advertising Agencies.

QUESTION: WHITHER THE CBC?

The 21st annual report of the Canadian Broadcasting Corporation—which showed a deficit of \$1,561,211 after \$37,173,029 from the government and enough from other sources to raise its expenditure for the 1956-57 fiscal year to \$49,289,000—caused pro and con press opinion.

The Toronto Daily Star, in a long editorial, *Is CBC Being Scuttled or Starved?*, started with this: "The CBC is in treacherous financial shoals, as its annual report shows. Unless the government acts quickly to state its policy and keep the CBC financially afloat, it will be wrecked." The editorial asks that the situation be cleared up quickly, closing with: "Canada will be poorer if the CBC is scuttled or sacrificed to private interests."

Arthur Blakely, Ottawa correspondent for *The Montreal Gazette*, discussed the report recently, commenting that the Fowler Commission's \$469,393,000 six-year recommendation is "for the purpose of maintaining the Corporation in the grand style to which the CBC is only gradually becoming accustomed. And what will happen if money isn't made available on this scale?" he asks. "The CBC doesn't like to talk about it. Or even, for that matter, to think about it."

PINEWOOD ANNI

(Continued from Page 1)

preciation of that fact that Canadians had been given such an important place in the proceedings.

The British motion picture industry leader was replying to the expression of goodwill in behalf of the 500 luncheon guests by HE Lt.-Col. The Honorable George Drew, PC, QC, former Premier of Ontario and Opposition Leader, who is now Canada's High Commissioner to the United Kingdom. His congratulations were supported by Kenneth More, famed film actor. The final speech was made by Leonard W. Brockington, CMG, QC, president of The Rank Organization of Canada. John Davis, managing director of The Rank Organization, was in the chair.

Drew, describing himself as an ardent film fan who had seen almost every Rank-made film, pointed out that had it not been for the coming of J. Arthur Rank to Canada we might have been almost wholly dependent on the United States for movie entertainment. "Without these British films our young children might hardly have known there was a British army or navy, to say nothing about our own ordeal," he said.

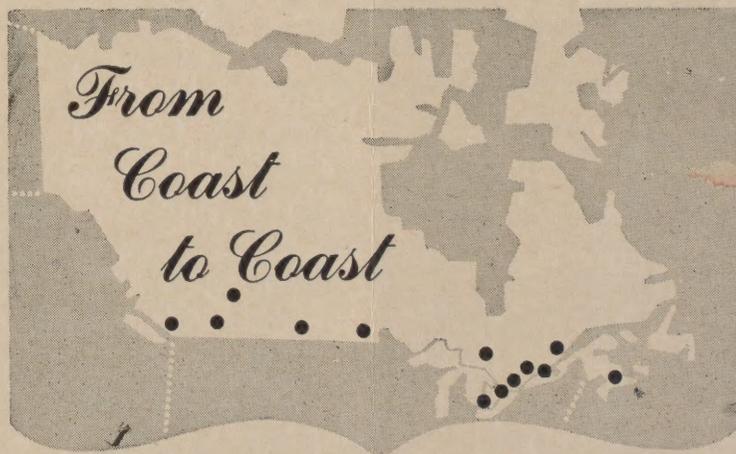
Movie star Dirk Bogarde closed the affair by presenting Lord Rank and Davis with a miniature silver camera each.

Among the diplomats who shared the occasion as guests were the French Ambassador and the High Commissioners for Ceylon, Pakistan, India and New Zealand. The gentlemen were accompanied by their wives. The High Commissioner for India is HE Mrs. V. L. Pandit, sister of Premier Nehru.

Among the guests from the film world were Sir Tom O'Brien, trade union head; Sir Henry French of the British Film Producers Association; John Nicholls, chief British film censor; Alec Guinness, Michael Redgrave, A. E. Mathews and Flora Robson, stars of Pinewood-made pictures; and Sir Michael Balcon.

Sir Ian Jacobs, general manager of the British Broadcasting Corporation, and Sir R. Fraser, general manager of Independent Television Authority, were guests. So were the managing directors and executive editors of Britain's leading newspapers, as well as long service personnel of Pinewood, artists, directors and producers of The Rank Organization.

Pinewood, built on what was Heatherden Hall, the estate of Canadian financier Grant Morden, became a movie studio in 1936 with the production of *The Man With Your Voice*, starring Sally Eilers and Ricardo Cortez and directed by Carol Reed. Many great films followed, among them *Pygmalion*, *The Red Shoes* and the Rank hits of recent years. Davis said that the 20 films planned for the coming year would cost \$15,000,000.



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COLUMBIA'S

3:10 TO YUMA

IS IN THE GREAT TRADITION OF
"HIGH NOON," "SHANE" AND
"STAGECOACH," say these
leading American critics:

PAUL V. BECKLEY.....New York Herald-Tribune
BO.....HER.....New York Times
CLYDE GILMO.....The Telegram, Toronto
SARA HAMILTON.....Los Angeles Examiner
KOVE.....Variety
SAM LESNER.....Chicago Daily News
DOROTHY MASTERS.....New York Daily News

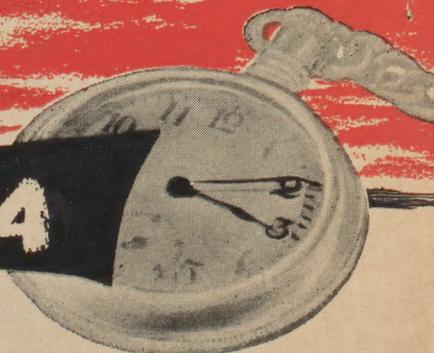
FRANCES MELROSE.....Rocky Mountain News, Denver
ROSE PELSWICK.....New York Journal-Journal, New York
JOHN L. SCOTT.....Los Angeles Times
WILLIAM R. WEAVER.....Motion Picture Daily
DICK WILLIAMS.....Los Angeles Mirror-News
FILM DAILY
INDEPENDENT FILM JOURNAL

LIFE MAGAZINE

THIS YEAR IT'S

Columbia's

3:10 TO YUMA



starring

GLENN FORD · VAN HEFLIN · FELICIA FARR

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